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ABSTRACT

Five articles list and discuss materials helpful to the teacher of ethnic literature. Separate articles discuss books about Mexican Americans for students in first grade through sixth grade; basic critical materials useful to anyone wishing to teach or to study seriously the literature of black America; materials which are appropriate for four types of ethnic literature courses --comprehensive courses, courses on specific ethnic groups, courses that are genre specific, and courses on a specific topic; films and filmstrips about people in various ethnic groups; and bibliographies of materials related to Native-American studies. (GW)

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## FOCUS ON ETHNIC LITERATURE IN THE CLASSROOM

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BEATRICE MLADENKA-FOWLER

# STARRING PABLO, JUANITA, AND FELIPE: Books about Mexican-Americans

**Teacher:** "What kind of person would you like to read about, Miguel?"
**Pupil:** "One who's just like me."

Many educators believe that identification with story characters can help children accept themselves more readily. In keeping with this trend, many books have been recently published for and about minority group children such as Blacks, Puerto Ricans, and American Indians. One group which has not received enough representation in children's literature is the Mexican-American population. Because of the large numbers of Mexican-Americans in the United States (in particular in the South), and because of the current trend toward bilingual education, there is a classroom need for quality literature for Mexican-American children.

This article offers a selection of fiction stories, written in English, which deal with some of the following topics: problems associated with the dual Mexican-American heritage (assimilation and retention of customs and traditions); problems of family life in large cities; life as farm workers; immigration from Mexico into the U.S.; and bravery and courage of Mexican-Americans. All of these stories are filled with excitement and adventure and will grab the young reader's attention.

In order to assist the classroom teacher, the books are categorized according to readability levels determined with the use of the Fry Readability Graph. These are estimated levels and should be treated as such. The information given about each book includes author, title, illustrator (if applicable), publishing company, date, number of pages, and a brief description of the plot and theme. Read and enjoy!

**First Grade Level**

Hampton, Doris. *Just for Manuel.* Carol Rogers, Illustrator. Austin, Texas: Steck-Vaughn Company, 1971, 32 pp. Manuel lives in a crowded apartment in the city. Since the family is large, Manuel has to sleep with his brothers and feels that he has no place all his own. His search for a special place at school and at home is fruitless until he hits upon the perfect spot where no one will bother him—the broom closet.

*Just for Manuel* is easy reading and has many pictures. Small children in large families will understand Manuel's need for privacy and will be delighted with his ingenuity.

**Second Grade Level**

Binzen, Bill. *Miguel's Mountain.* New York: Coward-McCann, Inc., 1968. Miguel has never been outside of New York City. In school he has pictures of mountains and dreams of climbing them. One day, some workers leave a hill of dirt in the park. Miguel and his friends have a wonderful time playing on the hill but soon learn that it is to be removed. After talking to his mother, Miguel writes a letter to the mayor asking him to leave the hill for the children to play on. Shortly afterward, Miguel meets the mayor in the park and the hill is saved. Miguel is very proud of having done this, and the children live to see many more improvements in the park.

Beautiful photos depict the lives of city children and the joy they share on the hill. Children reading this story will want to do things on their own, as Miguel did.

Taylor, Florence W. *What is a Migrant?* George Overlie, Illustrator. Minneapolis: Lerner Publications Company, 1971, 32 pp.* During the canning season Felipe and his family move from Texas to Illinois to work. Felipe goes to school and meets Karen, who calls him a "filthy Mexican migrant." The principal of the school helps out by explaining what a migrant is and how important workers are for our food. She also points out to Karen that she, too, may be called a migrant since her family moved around a lot for their work. Soon Karen and Felipe are friends and Felipe beings to enjoy his new school.

The drawings are excellent in capturing Felipe's feelings of loneliness and being different. The story illustrates the difficulty of moving to a new school each season, along with the other problems of migrant life.

Taylor, Florence W. *The Corn Festival.* George Overlie, Illustrator. Minneapolis: Lerner Publishing Company, 1971, 32 pp.* As most of the work has ended in Illinois, the men leave their families and go to Wisconsin to work. Meanwhile, Felipe and his family attend the annual Corn Festival in town. The streets are filled with people and excitement. Karen and her grandmother, Mrs. King, are there in front of Felipe's family. Suddenly, Karen falls and lands on the street in front of the marching horses. Felipe jumps forward and rescues Karen but gets stepped on by a horse himself. Later, Mrs. King and Karen visit Felipe at the farm house to thank him. At last Mrs. King accepts Karen and Felipe's friendship.

The drawings in this book are well done and give the mood of the story. Children will enjoy the excitement of the festival and Felipe's heroism.

*Part of A Felipe Adventure Story series.

**Third Grade Level**

Bannon, Laura. *The Famous Baby-Sitter.* Chicago: Albert Whitman and Company, 1960, 48 pp. Johnny Gamio had to baby-sit with his little sister, Rosa, while everyone else prepared for the annual Fiesta in San Antonio. After his family had left to work on parade floats, Johnny took Rosa down to the river to fish. What he caught was a 100-year-old pot with camping utensils inside. Johnny unselfishly offered to let the pot be used in the "Gold Rush" float, where it caught the eye of a museum curator. That night at La Villita Johnny was crowned "The Famous Baby-Sitter."

The story and pictures capture the flavor of the yearly Fiesta and the fun involved in the preparations for it. Young readers will love it when Johnny "gets crowned" with a confetti egg at the La Villita festivities.

Greene, Carla. *Manuel, Young Mexican-American.* Haris Petie, Illustrator. New York: Lantern Press, Inc., 1969, 47 pp. This story is really about the friendship of Jimmy and Manuel and how Manuel teaches Jimmy about Mexican customs and celebrations. Mexican patriotism day, September 16, is described, Jimmy is invited to Manuel's house on Olvera Street for a pinata party. Spanish words are followed by English pronunciations.

This book may be used for young Mexican-Americans whose families do not carry on the traditions of their culture, or for non-Mexican-Americans who wish to learn about them.

Smith, Theresa Kalab. *Poncho and the Pink Horse.* Austin: Steck-Vaughn Company, 1951, 23 pp. Poncho and Chiquita, his burro, looked sad when they were happy and looked glad when they were sad. Mama and Papa worried because Poncho did not run and play with the other children in Santa Fe. Poncho was sad because he wanted to ride on the pink horse in the carousel, but had no money. One day some children asked to ride Chiquita. The man running the carousel told Poncho to charge the kids to ride and then he would have some money. Poncho did just that and made some extra money for hay for the winter, besides. Soon Poncho was smiling and playing with the other children.

This is a cute little story which children will enjoy for its bright, colored pictures and easy reading. They will also be curious to know why Chiquita still looks sad.

**Fourth Grade Level**

Halladay, Anne M. *Secrets at White Owl.* Betsy Warren, Illustrator. Austin: Steck-Vaughn Company, 1967, 87 pp. Tomasito Diaz (Perez) lives in White Owl, New Mexico, with his Tia and Tio. He knows there is some mystery about his birth but is afraid what he finds out will be bad. Tomas meets a painter in the desert who asks a lot of questions about Tomas' family. Later, Tomas finds out that the painter was his real father and that he has inherited something wonderful.

Children will be intrigued with the mystery and suspense of the story and the dark mysterious etchings throughout the book. They will be delighted with Poco Loco, Tomas' stubborn burro, who solves the mystery of White Owl. Children will also learn something about the Indian culture as seen through Tomas' friendship with a boy from the village.

Politi, Leo. *The Nicest Gift.* New York: Charles Scribner's Sons. 1973, 26 pp. Carlitos lives with his father and mother in East Los Angeles in the Barrio. One day Carlitos and his mother and his dog, Blanco, go to the mercado to shop and visit. Carlitos is having the time of his life until he suddenly misses Blanco For several days the family searches to no avail. Finally, Christmas Day arrives and Carlitos is given a toy monkey for a gift. But Carlitos does not want a toy—he wants Blanco back. Before the day is over, something wonderful happens and Carlitos receives the nicest gift of all.

This is a charming story with beautiful, colorful pictures and a warm, lively story line. Mr. Politi has done his own illustrations and has been awarded the Caldecott Medal for one of his earlier children's books.*

Robinson, Benelle H. *Citizen Pablo.* Jean Macdonald Porter, Illustrator. New York: The John Day Company, 1959, 128 pp. Pablo Sanchez and his family lived in Chihuahua, Mexico, before crossing the Rio Grande to go to work as "wetbacks." The camps are filthy and cold and the youngest child dies in the winter. Bitter and disheartened, the family decides to move to California, where the houses are supposed to be better and the children can go to school. Although school had been his dream, Pablo soon considers it to be a nightmare.

This is a sad and touching story about the hardships and indecencies that Pablo and his family must put up with as "illegal aliens." Readers will breathe a sigh of relief at the ending. Illustrations are realistic and honest.

**Fifth Grade Level**

Hood, Flora. *One Luminaria for Antonio.* Ann Kern, Illustrator. New York: G.P. Pertnam's Sons, 1966, 47 pp. Every year on Christmas Eve Antonio's Grandfather lights a candle for the Christ Child. The legend is that if you have a lighted candle by the doorstep, the Christ Child will give a blessing. This year Antonio wants to have his own luminaria, but he cannot afford one. All day, while running errands for his Mama, he thinks about how he will get a candle. Finally, he gets a brown paper sack from his older sister, and a broken candle from the man at the store, and rushes home to light his luminaria. That night after Midnight Mass, Antonio does indeed find a blessing on his doorstep.

*See Politi, Leo, *Song of the Swallows.*

The pictures in this book are in black and gold and set the mood for Antonio's Christmas Night. The story gives some insight into how Mexican-American culture is carried on from the old to the young.

**Sixth Grade Level**

Beckett, Hilary, *My Brother, Angel.* Louis Glanzman, Illustrator. New York: Dodd, Mead, and Company, 1971, 119 pp. Carlos, 13, is left alone in New York City to care for his brother, Angel, while his mother goes to Texas to care for his Grandmother. Through Angel's little escapades, Carlos learns some things about being grown up and about being a Mexican-American. He learns to sympathize with the Puerto Ricans who live around him and to realize that being different is not shameful.

This is an excellent story about retaining culture while trying to assimilate into the dominant society. Fifth, sixth, and even seventh grade students will appreciate Carlos' friendship with Debby and Kevin, and will gain deeper understanding of "hoods' " lives, drug problems, and poverty. They will also enjoy the mystery about Gato and Carlos' "telepathia" anytime something bad is about to happen. Pencil drawings capture the mood and mystery of the plot.

Dunne, Mary Collins. *Reach Out, Ricardo.* New York: Abelard-Schuman, 1971, 157 pp. Ricardo Torres and his family are "los campesinos" (farm workers) in California. The family picks grapes for a living and is very poor. Miguel Torres, Ricardo's father, starts to organize a union in order to earn better wages and working conditions. The family and friends are torn between supporting the union and trying to keep it out. To make matters worse, the big companies bring in scabs to pick the grapes. Finally, Ricardo goes with the men on a 50-mile walk to the governor's mansion in the next city. While on the march, Ricardo discovers that he should be proud to be a Mexican-American and has been guilty of trying to be something he is not.

This is an honest story about a young boy's desire to be like the rich white boys in school and how he learns to be happy with himself. There are no illustrations but the mental images are superb.

Taylor, Theodore. *The Maldonado Miracle.* Garden City: Doubleday and Company, Inc., 1973, 189 pp. Jose Maldonado is a Mexican boy from Baja California, who goes to California as a "wetback" to meet his father. Plans go wrong and they don't meet, so Jose stays in a work camp by himself. In the camp Jose meets Geron, a graduate student doing his thesis on migrant workers. Jose and Geron become friends, but bad things keep happening and Jose has to run away. Then follows a fascinating mystery of the bleeding Jesus in the mission church. In the end, Jose solves the mystery and goes back to Mexico, hoping to become a famous painter.

The difficulty of being alone in a foreign place and the problems of a young boy alone and in trouble will keep the interest of young readers. The

problems of the Mexican-American farm workers will also win their attention and empathy. *The Maldonado Miracle* is a serious story and is highly recommended for children of all ages.

As mentioned earlier in this article, this is only a sampling of fiction stories for Mexican-American children. Certainly, other types of literature are equally appealing and applicable to all minority and majority children. However, it is hoped that these specific books about Mexican-Americans will be put to good use in our multicultural society.

JOE WEIXLMANN

# "WHERE IT BE": A Survival Kit for Black American Lit

blk poetics is
motion stood still
notes played twice
molotov rose buds
& nigger tomorrows
it do not necessarily be like
anything you heard before &
yet it will still sound familiar

from "Food for Thought," by Val
Ferdinand (Kalamu Ya Salaam)

As Darwin T. Turner, one of the foremost critics of Black American literature, has pointed out, a teacher is often thrust into a course in Afro-American literature after a summer, or even less, of preparation, whereas he would be entrusted with the responsibility for an advanced course in a traditional area of literary study only after years of formal preparation.[1] It is for those persons thrust suddenly into the field of Afro-American letters—or those with a newly found or passing interest in the field—that this essay is intended. Described below are some of the basic critical materials useful to anyone wishing to teach or study seriously the literature of Black America.

## BIBLIOGRAPHIES AND OTHER REFERENCE WORKS:

The most thorough checklist of the criticism written on Afro-American literature currently available is *Black American Writers Past and Present: A Biographical and Bibliographical Dictionary* (1975). This two-volume set, compiled by Theressa Gunnels Rush, Carol Fairbanks Myers, and Esther Spring Arata, although not, of course, definitive, is certainly extensive. Another two-volume set, which, it appears, will focus on major authors but give very detailed coverage to the figures selected, is scheduled for publication by St. Martin's Press later this year; its tentative title is *Black American Writers: Bibliographical Essays,* and it is being compiled under the editorship of M. Thomas Inge, Jackson R. Bryer, and Maurice Duke. A far more selective, though useful and inexpensive, checklist is Darwin T. Turner's *Afro-American Writers* (1970) in the Goldentree Bibliographies series.

A reference tool no one interested in Black American literature should be without is Clarence Major's *Dictionary of Afro-American Slang* (1970). The book makes fascinating reading, and it contains the meanings of nearly 2,000 slang items one might encounter in his reading. Darwin T. Turner and Barbara Dodds Stanford's *Theory and Practice in the Teaching of Literature by Afro-Americans* (1971) brings together the pedagogical knowledge of two experienced Black literature instructors; many will find it helpful. Reasonably full biographical information about most contemporary Afro-American writers may be found in Ann A. Shockley and Sue Chandler's *Living Black American Authors: A Biographical Dictionary* (1973), a work which takes on added importance when one realizes that there is no handbook, or "companion," to Black American literature.

**GENERAL STUDIES:**

Unfortunately, there is no definitive history of Afro-American literature. The most recent general discussion of the field is Roger Whitlow's *Black American Literature: A Critical History* (1974), which offers only a brief sketch of the major Afro-American writers and their works; some, but not much, attention is also given to defining literary periods. Several things do recommend Whitlow's work, however: it includes a 1,520-item primary and secondary bibliography; it is well-written; it is up-to-date; and the brief text (which, unfortunately, is riddled with questionable critical clichés) can be thoroughly digested by the average reader in the space of three hours. Someone with no expertise in the field might find it a useful starting place. A far more challenging book is David Littlejohn's *Black on White: A Critical Survey of Writing by American Negroes* (1966). Although the volume contains some factual errors and is, at times, patronizing, Littlejohn is constantly questioning and evaluating; and if, on one page, he infuriates, he is likely on the very next to offer a fresh and useful insight. Littlejohn is not fond of literature which is concerned primarily with race conflict, and he finds little to praise in Black American writing prior to 1940; Richard Wright, Ralph Ellison, and James Baldwin are his favorite authors. A now outdated, but by no means obsolete, study is J. Saunders Redding's *To Make a Poet Black* (1939); Redding begins by examining the work of Jupiter Hammon and ends with a consideration of the writing of Langston Hughes. Another book not to be ignored is Benjamin Brawley's *The Negro Genius: A New Appraisal of the Achievement of the American Negro in Literature and the Fine Arts* (1937), a volume which chronicles essentially the same period as does Redding's study. Brawley is basically an appreciative critic, and his book is clearly the product of middle-class thought. But Brawley's coverage is much more extensive, if less insightful, than is Redding's. Also of worth is *The Black American Writer* (1969), a two-volume set edited by C. W. E. Bigsby, which, although it does not provide a systematic history of Black American writing, does offer an overview of the literature from its beginnings through the 1960's.

Given the absence of a standard literary history, one is compelled to fill in that history by using a number of books in conjunction with one another. For a history of the literature of the eighteenth and nineteenth centuries, one should consult Vernon Loggins's *The Negro Author: His Development in America* (1931), which offers a detailed account of Black American writing from its inception through 1900. Although Loggins felt that no great Black writer had emerged by the turn of the twentieth century, he chronicled the period with exceptional care. Better appraisals of the important figures of the period exist elsewhere, but many of the minor figures receive their most thorough treatment from Loggins.

Several book-length studies covering the period from 1900 to the 1960's exist. Arthur P. Davis's *From the Dark Tower: Afro-American Writers 1900 to 1960* (1974) is the most recent and the most complete, and it is sprinkled with useful biographical observations, many of them drawn from personal contact with the writers discussed. George E. Kent's *Blackness and the Adventure of Western Culture* (1972) is an examination of those twentieth-century Black writers who sought to find acceptance and to find an authorial voice in a society which felt them to be inferior and which placed them behind what W. E. B. DuBois called "the veil." Edward Margolies, in *Native Sons: A Critical Study of Twentieth-Century Negro American Authors* (1968), examines the writing of the period insofar as it evidences the social and cultural strivings of Black Americans. Margolies focuses his attention on fiction, especially that published since 1940, although the overall scope of the book is broader than that.

Three more highly specialized studies of twentieth-century Afro-American literature are also worthy of note. Nathan Irvin Huggins's *Harlem Renaissance* (1971) is, by far, the most important study of one of Black America's peak periods of artistic creativity. Huggins discusses the broad cultural and historical, not just the literary, aspects of the Renaissance. The modern period of Afro-American writing, especially the fiction and drama, is the subject of Sherley Anne Williams's *Give Birth to Brightness: A Thematic Study of Neo-Black Literature* (1972). The thrust of the book is sociological, and it focuses on the values of heroism and community, especially as they are evidenced in the work of James Baldwin, Imamu Amiri Baraka (LeRoi Jones), and Ernest J. Gaines. *The Black Aesthetic* (1971), edited by Addison Gayle, Jr., examines the nationalistic impulse in contemporary Black American literature (and music).

**FICTION:**

Robert A. Bone's *The Negro Novel in America* (1958; rev. ed., 1965) is perhaps the most widely known critical book in the field of Black American literature. *The Negro Novel in America* has no central thesis. It is, rather, a novel-by-novel study, beginning with William Wells Brown's *Clotel, or the President's Daughter* (1853) and running through Ralph Ellison's *Invisible Man* (1952); a postscript, in which Bone examines James Baldwin's fiction

through *Another Country* (1962), rounds out the coverage in the revised edition. A useful primary bibliography is appended. Bone's ability to balance succinct plot summary with sound critical judgment makes his book a most valuable one.

A more recent, more political, and far more up-to-date study is Addison Gayle, Jr.'s *The Way of the New World: The Black Novel in America* (1976). Gayle, in upholding his belief in a Black Aesthetic for literary criticism and in opposing the Western Aesthetic that so dominates Bone's book, has produced a seminal work. Gayle's assessments of nineteenth-century Black American fiction are immensely more thorough than are Bone's, and the last third of *The Way of the New World* is devoted to Black writing too recent to be examined in *The Negro Novel in America*. Gayle's book may not supplant Bone's, but it is a work no one interested in Afro-American literature can afford to ignore.

Less good, but not without value, are Sterling Brown's *The Negro in American Fiction* (1937), an appreciative study which tends toward plot summary but which contains some useful sociological and political observations; Hugh M. Gloster's *Negro Voices in American Fiction* (1948), an important thematic study of Black fiction which, prior to the publication of Bone's book, was the standard work in the field and which remains, in some of its judgments, unsurpassed; and Roger Rosenblatt's *Black Fiction* (1974), the only book mentioned here which is not primarily historical in arrangement, Rosenblatt choosing to examine several dozen major twentieth-century novels and short stories which illustrate what he sees as the "cyclical conception of black American history upon which practically every American black novel and short story has been based."[2] The only book-length work dealing exclusively with the Black American short story is Robert Bone's *Down Home: A History of Afro-American Short Fiction from Its Beginnings to the End of the Harlem Renaissance* (1975).

**POETRY:**

A study of Black American poetry can begin with one of the general books on the subject: Eugene B. Redmond's *Drumvoices: The Mission of Afro-American Poetry—A Critical History* (1976), the most recent and thorough survey of the topic; Blyden Jackson and Louis D. Rubin, Jr.'s *Black Poetry in America: Two Essays in Historical Interpretation* (1974), a far more narrow study, but one which contains lots of good analyses and a useful primary bibliography; or the outdated, largely appreciative *Negro Poetry and Drama* (1937) by Sterling Brown. But anyone wishing to pursue the criticism of Black American poetry in detail has to use a series of books.

Joan R. Sherman's *Invisible Poets: Afro-Americans of the Nineteenth Century* (1974) provides biographical, critical, and bibliographical commentary on 26 poets born between 1796 and 1883. The eighteenth-century poets Phillis Wheatley and Jupiter Hammon, for whom Sherman provides bibliographies, and the turn-of-the-twentieth-century poet Paul Laurence

Dunbar are not examined here, but otherwise Sherman has blanketed the early period of Black American poetry. Jean Wagner's *Black Poets of the United States: From Paul Laurence Dunbar to Langston Hughes* (orig. French ed., 1962; trans., 1973) is, simply, the most highly regarded history of Afro-American poetry; Wagner's analyses are extensive, insightful, and absolutely exacting. Langston Hughes called Wagner's book "a monumental work"—enough said. There is no better introduction to recent Black American poetry than the one that appears in Stephen Henderson's *Understanding the New Black Poetry: Black Speech and Black Music as Poetic References* (1973); Henderson is, additionally, an eloquent spokesman for the Black Aesthetic.

**DRAMA:**

Doris E. Abramson's *Negro Playwrights in the American Theatre 1925-1959* (1969) is the best critical introduction to Afro-American drama. Actually, the book's coverage is not so limited as its title suggests: Abramson begins by discussing Black-authored plays of the nineteenth century and continues on through 1967. Her focus, however, is on those plays "produced in the New York professional theatre between 1925, the date of Garland Anderson's *Appearances* (the first play by a Negro to be produced on Broadway), and 1959, the date of Lorraine Hansberry's celebrated Broadway play, *A Raisin in the Sun*, (the climax of a realistic emphasis in plays about Negro Life)."[3] The plays on which Abramson concentrates receive scene-by-scene summary and analysis.

Less useful but worth examining are Loften Mitchell's *Black Drama: The Story of the American Negro in the Theater* (1967), Edith R. Isaac's *The Negro in the American Theatre* (1947), and Sterling Brown's *Negro Poetry and Drama* (1937). Paul Carter Harrison's *The Drama of Nommo* (1972) examines the influence of African thought on Black American drama, especially the plays of the 1960's and '70's.

**NON-FICTION:**

Non-fiction forms an important and multifaceted subgenre of Black American writing. The best critical examination of the slave narratives is Charles H. Nichols's *Many Thousand Gone: The Ex-Slaves' Account of Their Bondage and Freedom* (1963). The literature and actions of early Black political figures are analyzed in Benjamin Quarles's *Black Abolitionists* (1969) and Lerone Bennett, Jr.'s *Pioneers in Protest* (1968). More chronologically extensive examinations of Afro-American non-fiction are to be found in two books published in 1974: Stephen Butterfield's historical study, *Black Autobiography in America*, and Sidonie Smith's thematic study, *Where I'm Bound: Patterns of Slavery and Freedom in Black American Autobiography*.

**FOLKTALES:**

The most useful general introduction to Black American folklore is Richard M. Dorson's chapter, "The Negro," in *American Folklore* (1959). One should also consider the information contained throughout Dorson's *American Negro Folktales* (1967).

**JOURNALS:**

Of the many journals currently in print, a number are devoted solely or largely to Afro-American writing. Among the most important are *CLA Journal* (1957—), *Black American Literature Forum* (1967—; formerly *Negro American Literature Forum), Studies in Black Literature* (1970—), *Journal of Black Poetry* (1966—), *Obsidian: Black Literature in Review* (1975—), *Black Orpheus: Journal of African and Afro-American Literature* (1957—), and *Black Images* (1972—). Among the major Black journals devoted only partially to literature are *Freedomways* (1961—), *The Black Scholar: Journal of Black Studies and Research* (1969—), *First World* (1977—; a successor to the important but no longer active *Black World,* formerly called *Negro Digest), Phylon* (1940—), and *The Crisis* (1910—), the official publication of the NAACP. Some regular contact with a variety of these periodicals is essential for any would-be instructor of Black literature.

**ANTHOLOGIES:**

Without a doubt, the two finest anthologies of Black American writing are *Black Writers of America: A Comprehensive Anthology* (1972), edited by Richard Barksdale and Kenneth Kinnamon, and *Cavalcade: Negro American Writing from 1760 to the Present* (1971), edited by Arthur P. Davis and Saunders Redding. Both are available only in hardback. The Barksdale and Kinnamon anthology features excellent historical introductions to each of the six periods of Black American literature which they define, as well as detailed bio-critical introductions to each writer in the anthology and an extensive bibliography of secondary materials relevant to the study of Afro-American writing.

The general introductions in the Davis and Redding anthology are oriented more toward literary than social history, and the introductions to the individual writers are considerably shorter than are those in the Barksdale and Kinnamon text. Another difference is that the bibliography in *Cavalcade* is primary rather than secondary. An instructor's manual, written by Charles H. Nichols, is available for *Cavalcade.*

What ultimately makes one of these anthologies preferable to the other, I suppose, are the selections reprinted in them. Since the contents of both anthologies are excellent, the specific needs of the instructor will undoubtedly dictate the choice to be made. *Black Writers of America* should be considered for purchase as a reference book if it is not selected as a text.

If the cost of *Black Writers of America* ($14.95) and *Cavalcade* ($12.95) proves to be too high, a fine selection of materials can be found in Abraham

Chapman's *Black Voices: An Anthology of Afro-American Literature* (1968; $1.50 in paperback). The Chapman anthology includes only brief introductions and incorporates few pre-twentieth-century works, but its 718 pages contain much that is useful. A recent surveyor of the texts used in college-level Black American literature courses found that *Black Voices* was the most ordered text.[4]

## SOME BACKGROUND MATERIALS USEFUL FOR THE STUDY OF BLACK AMERICAN LITERATURE:

### 1. History and Sociology

John Hope Franklin's *From Slavery to Freedom: A History of Negro Americans* (1947; 4th ed., 1974) is the standard history of Afro-America and is necessary supplemental reading. Two major sociohistorical studies should also be examined: Gunnar Myrdal's *An American Dilemma: The Negro Problem and Modern Democracy* (1944) and E. Franklin Frazier's *The Negro in the United States* (1949; rev. ed., 1957).

A number of more specific studies should also prove valuable. The best examination of the slave trade is Daniel P. Mannix's *Black Cargoes: A History of the Atlantic Slave Trade, 1518-1865* (1962), written in collaboration with Malcolm Cowley. The institution of slavery in America is the subject of two important works: Kenneth M. Stampp's *The Peculiar Institution: Slavery in the Ante-Bellum South* (1956) and Stanley M. Elkins's *Slavery: A Problem in American Institutional and Intellectual Life* (1959; 3rd ed., 1976). *The Myth of the Negro Past* (1941), by Melville J. Herskovits, examines the persistence of African culture in pre- and post-Civil War Black America. Both as a counterbalance to Herskovits's book and as the best picture of the Black American family, E. Franklin Frazier's *The Negro Family in the United States* (1939) is significant.

The Jim Crow laws and practices which existed in America until quite recently are examined in C. Vann Woodward's *The Strange Career of Jim Crow* (1957; 2nd ed., 1966). St. Clair Drake and Horace R. Cayton's *Black Metropolis: A Study of Negro Life in a Northern City* (1945; rev. ed., 2 vols., 1970) is generally conceded to be the best introduction to Black ghetto life. And the Civil Rights Movement is closely studied in Louis E. Lomax's *The Negro Revolt* (1962; rev. ed., 1971).

### 2. Music

The standard history of Afro-American music is Eileen Southern's *The Music of Black Americans: A History* (1971). Also useful are John Lovell, Jr.'s *Black Song: The Forge and the Flame—The Story of How the Afro-American Spiritual Was Hammered Out* (1972) and the more popularly written, sociologically oriented study of Imamu Amiri Baraka (LeRoi Jones), *Blues People: Negro Music in White America* (1963).

**3. Religion**

Carter G. Woodson's *The History of the Negro Church* (1921; rev. ed., 1945) remains the basic book on Afro-American religion. A flawed but useful pioneering study of the impact of religion on Black American literature is Benjamin E. Mays's *The Negro's God as Reflected in His Literature* (1938).

As I trust I have made clear, not all of the books mentioned above are equally important, but each has its use. And I suppose it goes without saying that reading the aforementioned books in sum or in part will not magically transform one into a good teacher. Hopefully, however, anyone familiar with this checklist will have no great difficulty in locating the help he needs to explicate that novel he can't quite decode or to pin down that allusion which is rendering a poem meaningless or to gain some understanding of an historical event upon which a certain play is based.

Because the accomplishments of Afro-Americans have been consistently underrated in this society, a careful and systematic evaluation of those accomplishments has been slow in coming. In fact, it has, in many respects, not yet come. As a consequence, the teacher of Black American culture must, like the ex-slaves who populate the slave narratives, be immensely resourceful when seeking to learn.

**FOOTNOTES**

[1]"The Teaching of Afro-American Literature," *College English*, 31 (1970), p. 669.
[2](Cambridge: Harvard University Press, 1974), p. 12.
[3](New York and London: Columbia University Press, 1969), p. vii.
[4]Roger Whitlow, "Alive and Well: A Nationwide Study of Black American Literature Courses and Teachers in American Colleges and Universities," *College English*, 36, (1975), p. 644. A useful list of supplemental paperbacks is given in this article.

JANET CHEATHAM BELL

# TEACHING ETHNIC LITERATURE: Some Preliminary Considerations

The attention focused on our largest and most visible ethnic group, Afro-Americans, during the 1960's brought about instant courses in Black Studies. Unfortunately, a large number of these courses were ill-conceived, mainly because many of those preparing the courses had not been trained to teach Black Studies. Consequently, most Black Literature courses were at best comprised of reading material that did not meet the criteria usually set for literature, and at worst, "rap sessions," providing catharsis for frustrated students. Much of the reading material was selected for its sensational and/or propagandistic value. The reaction to this type of selection, particularly in public schools, were charges that the literature was obscene and that Afro-Americans did not write "good" literature.

Most teachers of Black Literature, as a result of media coverage, were more familiar with *Soul on Ice* by Eldridge Cleaver than with *Cane* by Jean Toomer; more familiar with *Manchild in the Promised Land* by Claude Brown, than with *Go Tell it on the Mountain* by James Baldwin. Teachers wishing to teach literature of the antebellum South used *Uncle Tom's Cabin* by Harriet Beecher Stowe, rather than *Jubilee* by Margaret Walker.

These materials, though appropriate for some situations, were not suitable for an Afro-American literature course. *Soul on Ice* is a collection of personal essays written from prison on a variety of topics employing language and a viewpoint representative only of Cleaver's particular political stance as it was useful to *Ramparts* magazine. *Cane*, on the other hand is a valid literary work, a collection of short stories and poetry, which present vivid portraits of a segment of our society in a style that is both poignant and compelling.

*Manchild in the Promised Land* is an autobiographical account of one Harlem lifestyle, while though well written, was favored because of its sensational impact over *Go Tell it on the Mountain*, another beautifully rendered account of a different Harlem lifestyle.

*Uncle Tom's Cabin* presents a view of the antebellum South from the perspective of a Euro-American, and has its place in American literature courses, but in an Afro-American literature course (which should expose students to Afro-American writers), *Jubilee* or *Black Thunder* by Arna Bontemps would be better choices.

After the revolutionary changes of the late 1960's, the teaching of ethnic literature is undergoing some critical evaluation which should place it firmly in the ranks of scholarly thought and tradition where it rightfully belongs. However, during this period of evaluation and revision, care must be taken to create pedagogically sound courses while not rejecting the literature of specific ethnic groups because of previous negative experiences.

It is no longer a point of dispute that Afro-Americans have a long, rich, literary heritage, but there is still an educational gap in preparing literature teachers to tap this source as well as the material of other ethnic minority groups.

More attention is now being given to other types of literature and to the literature of other ethnic groups. The State of Indiana, which had previously allowed courses in Black Studies but only without credit in the public schools, changed its policy to allow credit to be given for courses in ethnic studies.

Presently, partly as a result of the emphasis on history created by the Bicentennial celebration, educators have come to realize that our nation is a collection of various ethnic groups and that our courses of study must recognize and reflect this diversity in an integrated manner.

More material on ethnic groups, including literature, is now available than has ever been before. However, the plethora of material requires some knowledge and skill to make appropriate selections for classroom use.

Different selections must be made for different types of courses. There are basically four types of courses offered in literature classes in which ethnic groups may be included: (a) the comprehensive course, e.g. American literature of a certain period, (b) a course on a specific ethnic group or groups, (c) a course that is genre specific, and (d) a course on a specific topic.

In type a, the comprehensive course, care must be taken to include the entire spectrum of American writers. In the period generally referred to as the "Colonial Era," in which much attention is given to political and philosophical writing, slave narratives and Indian oral literature should be included as well as literature available from the Southwest. For subsequent periods, the choices are more numerous and the brief list appended to this article should be helpful. The important factor is not to leave students with the idea that only one group was "literate" during any period of our history. The only way to preclude this is to include literature from various groups, especially those who were present in large numbers during specific eras.

In type b, courses on ethnic groups, more in-depth study on a specific group's literature is possible. Attention can be given to particular literary trends that have developed parallel to the dominant literary movement, and to interactions between them. This type of course would also provide an opportunity for comparing the development of literature of two or more groups; however, this should not be seen as a substitute for including the literature of all groups in comprehensive courses.

Courses that are genre specific or on a topic should always include works of authors from a variety of ethnic groups. There are very few topics

or genres that have not been addressed by writers who are not from the dominant group.

In the elementary classroom, there are many books for young readers which are an accurate reflection of minority ethnic group lifestyles without burdening the reader with complex social issues. These books can be included as supplementary reading material.

The following list is appended to assist in the preparation for, and selection of, materials for teaching ethnic literature.

*Teaching Strategies for Ethnic Studies* by James A. Banks, Allyn and Bacon, Inc., 1975. This book includes every major ethnic group in the United States and includes lists of materials for teacher preparation and classroom use as well as suggestions for the use of these materials. This is recommended as a prerequisite for those who are initiating any type of course including ethnic groups.

Following are four books which are examples of materials available for classroom use on the secondary level.

*Black Writers of America* by Richard Barksdale and Kenneth Kinnamon, Macmillan Co., 1972. A comprehensive anthology from which selections may be taken for use in either of the four types of courses listed above.

Houghton-Mifflin Company has published a series of paperbacks, *Multi-Ethnic Literature*. Each paperback is devoted to a specific ethnic group and includes a brief history of the groups' literature as well as a variety of selections from the literature.

Presently available are:

*Asian-American Authors* by Kai-yu Hsu and Helen Palubinskas.

*American Indian Authors* by Natachee Scott Momaday.

*Mexican-American Authors* by Americo Paredes and Raymund Paredes.

Listed below are inexpensive bibliographies which may prove useful.

*American Indian Authors for Young Readers* is an annotated bibliography which includes material for younger children by Mary Gloyne Byler published by the Association on America Indian Affairs, 432 Park Avenue, South, New York City, New York 10016, $1.50.

*The Black World in Literature for Children* is an annotated bibliography of print and nonprint materials edited by Joyce White Mills published by the Atlanta University School of Library Service, 1975, Atlanta, Georgia, $2.

*The Image of Pluralism in American Literature* by Babette F. Inglehart and Anthony R. Mangione is an annotated bibliography on the American experience of European ethnic groups published by the Institute on Pluralism and Group Identity of the American Jewish Committee, 165 East 56th Street, New York City, New York 10022, $1.50.

Editor's Note: Readers who would like to have a bibliography of ethnic literature for elementary grades are requested to write for a copy of *Multi-Ethnic Education* newsletter from the Indiana Department of Public Instruction, Curriculum Division, 120 West Market Street, Indianapolis, IN 46202.

JILL P. MAY

# Media Views of American Culture

**FILMS:**

*All About Bobby*, 1975, 15 1/2 minutes, color, Barr Films, Box 5667, Pasedena, California 91107, $215 ($25 rental), grades 5-9. Bobby, a young Chicano, is viewed many ways because he acts differently with different people. This normal preteen is described as "shy," "aggressive," "wants to win," "doesn't mind losing." The film uses good narration, background music, and casual acting to develop the theme that it's not easy to describe another person since there are so many personality facets to one person. This film would be helpful when discussing character portrayal, stereotyping, or attitudes.

*The American Eskimo—A Way of Life*, 1974, 20 min., color, Doubleday Multimedia, Box C-19518, 1371 Reynolds Avenue, Irvine, California 92713, $295.50 ($25 rental), grds. 4-10, teacher's guide. The well chosen visuals and excellent script combine to fully discuss current social and economic conditions found in the land of the Arctic Sun. The narrator's comments are well taken and are broadened by Eskimo people who discuss their culture and the change that the white culture has made in their lifestyles. At one point the film shows a woman buying Pampers at the market, at another, the traditional seal festival. Eskimo carving of ivory and its support by the University of Alaska is also discussed. Because this American culture is under current extreme pressure, this is an excellent movie to use to discuss primitive societies and their encounters with civilization.

*The American Experience: Our Living Traditions*, 1975, 19 min., color, BFA Educational Media, 2211 Michigan Avenue, P.O. Box 1795, Santa Monica, California 90406, $265 ($21 rental), grds. 4-12, teacher's guide. The movie begins and ends with shots of typical Fourth of July tradition to solidify its theme that Americans are proud not only of their ethnic heritage, but also of their country, America. Young people who are Native American, Scottish, Black, Scandinavian, and Greek are shown participating in ethnic activities while they discuss why it is important for them to know something about the cultural traditions of their ancestors. The music shows large ethnic gatherings and concentrates on food and musical habits. This is a beginning movie to use when discussing America as a land where many people live together.

*Angel and Big Joe*, 1975, 27 min., color, Learning Corp. of America, 1350 Avenue of the Americas, New York, New York 10019, $355 ($30 rental), grds. 4-12. This blue ribbon winner is an excellent drama concerning a young migrant boy's attachment to a lonely grown man and their eventual parting. Angel, a Chicano boy, is left with his mother and younger brother in a heatless house made of concrete blocks while his migrant father looks for new work. When the phone breaks Angel meets Big Joe, a lonely repairman. They develop a good relationship based on mutual respect and need for friendship. The story climaxes with Angel's decision to travel on with his family. He reasons that they need him, and forsakes a much more secure (and perhaps happier) life of remaining with his friend, Big Joe. This positive presentation of the Chicano child is a well developed picture of the insecurities caused by family problems and separations.

*Aunt Arie, an American Character*, 1975, 18 min., color, Encyclopedia Britannica, 425 North Michigan Avenue, Chicago, Illinois 60611, grds. 5-12, teacher's guide. Aunt Arie's life is a wonderful introduction to Appalachian culture's past and present. The movie is hard to understand at times, because of Aunt Arie's voice, but it is easily understood in concept. Primitive farming, a poor but clean house, beautiful quilting, home cooking on an old stove, and listening to the radio are all part of Aunt Arie's daily existence. Her advice concerning old age and loneliness is one of the best scenes; it will make young viewers think more accurately about the old people in the country. The entire production is a useful material for older children who either want to know about the Appalachian mountains or old age.

*Ballad of Crowfoot*, 10 min., black and white, Contemporary/McGraw-Hill Films, P. O. Box 590, Hightstown, New Jersey 08520, $125 ($12.50 rental), grds. 9-college. Based on the biography of Crowfoot, a great Canadian Blackfoot chieftain, this film's excellent use of visuals, folk music, and oral history pointedly shows the ills that white society inflicted upon the Native American. Produced by living Blackfoot Indians for the National Film Board of Canada, *Ballad of Crowfoot* is a highly emotional experience with a strong Indian statement.

*The Fable of He and She*, 1974, 11 min., color, Learning Corp. of America, $165, grds. 3-adult, teacher's guide. The humorous script, lively soundtrack, and great clay animation combine to create a lively, unusual portrayal of male and female roles within society. Although the theme that everyone should be his own person is handled with wit, its impact is not lost. This is an especially good film to use with teenagers who will appreciate the script and can be encouraged to discuss sex stereotypes after viewing the film.

*I Think*, 1971, 19 min., color, Wombat Productions, Inc., 77 Tarrytown Road, White Plains, New York 10607, $240 ($24 rental), grds. 3-9. A New York Banks City College Production, *I Think* is a sensitive, thought-provoking film to use with children when discussing peer pressure. The story centers upon a preteen girl who faces an ethical situation of either following peer pressure and shunning an eccentric woman or doing what she thinks is

right. The film ends by asking the members of the audience to consider times when they had to reach their own decisions. The children's conversations are realistic, the episodes seem natural, and the narrator's voice is pleasant. This is a worthwhile film experience for modern youngsters.

*One Old Man*, 1975, 11 min., color, Churchill Films, 662 North Robertson Boulevard, Los Angeles, California 90069, $140 ($15 rental), grds. 5-adult, teacher's guide. The camera beautifully captures the lifestyle of this lively old man, as he tells his own story and shares his thoughts with the audience. Although his life appears outwardly dismal—he lives in a run-down hotel room and seems forgotten by his family—his attitude is positive. For instance, he says that he lives well, and that while he has lost some of his dreams he is happy to be alive. Young people viewing this could learn that not all old people are senile or unhappy.

*The Pigs vs. The Freaks*, 1975, 12 min., color, Pyramid Films, Box 1048, Santa Monica, California 90406, $225 ($20 rental), grds. 5-adult, teacher's guide. This fun view of football rivalry would entertain young adults and open up several avenues for discussion on the American social structure. Based on an annual charity football game between the police department (the Pigs) and college youth (the Freaks), the movie has several camera shots that make it look like a professional game. Student players, police players, coaches, and spectators are interviewed expressing typical American sports enthusiasm for winning and playing. The final shots of the contrast between the winner's locker room and the loser's locker room is alone worth seeing.

*Right Thumb, Left Thumb*, 9 min., color, Oxford Films, 1136 North Las Palmas Avenue, Los Angeles, California 90038, $125, grds. K-3. A film about an inner city Spanish family, the realistic acting and setting make a somewhat unrealistic plot more enjoyable. The film's strong point is its positive portrayal of inner city people. The six-year-old boy goes to the grocery store on his own for the first time, and takes pride in his new independence. This would be a good film to show rural children so that they can see city life from a child's view.

*Red Sunday*, 1975, 28 min., color, Pyramid Films, $375 ($30 rental), grds. 6-12, teacher's guide. Robert Henkel and James Graff have produced a good introduction to the Indian rationale for their defense of the Black Hills, sacred land of the Sioux. Also discussed is the fact that this battle, so romanticized and dramatic in white United States history, still has several unanswered questions. By pointing out the lack of military strategy used by United States Cavalry and its eventual destruction, the film shows how the battle's disaster left whites stunned. This Indian victory, the film reminds the audience, brought quick white revenge and the final successful defeat of the Native American. Extensive footage shot at the battlefield is used to show where the battle took place. In addition, Indian drawings of the actual fighting are used to portray the day's events.

*Reflections*, 1974, 15 min., color, Pyramid Films, $200, grds. 4-10. *Reflections* is a good movie to use with youngsters when discussing social

attitudes and prejudice. The story depicts the friendship of a Chicano girl and a Chinese boy in New York City. Both children are told by their parents to quit playing and talking to one another. The movie's name comes from scenes of their reflecting light into each other's rooms with mirrors. Finally the boy is so pressured by his parents that he quits sending mirror reflections to the girl and breaks his mirror. In this very real drama children see how elders can break a child's attitudes and change his friendships. The movie is also a good introduction to New York since it has many good shots of the city.

*The Shopping Bag Lady*, 1974, 21 min., color, Learning Corp. of America, $295 ($25 rental), grds. 4-12. Old age and loneliness are beautifully handled in this film about two teenagers and their encounters with an old woman who lives in Central Park. One of the two girls shares a room with her grandmother. She is unhappy with the arrangement and refuses to try to understand her grandmother until she learns something about growing old from Annie, the Central Park shopping bag lady. The portrayal of Annie, an eccentric, (and probably senile) deserted old woman, is touching. The film's drama is realistically done, and the theme that youth should take time to listen to older people is well developed. This red ribbon winner can be used to inspire discussion on peer pressure, old age, and loneliness.

*This Train*, 5 min., color, Perspective Films, 369 West Erie Street, Chicago, Illinois 60610, $90, grds. 5-adult. The classic civil rights song is visually portrayed by great shots of a night train rolling down the track, and several shots inside the railroad station. The film's audio is Big Bill Broonzy's version of this popular folk song. Because the entire production relates to Southern train segregation, it can be used in social studies, music, and English.

*To Climb a Mountain*, 1975, 15 min., color, BFA Educational Media, $205 ($16 rental), grds. 4-adult, teacher's guide. Blind teens are shown enduring the hardships of climbing a mountain with sighted partners. The youths are captured in natural shots preparing for their climb, discussing their feelings, and finally tackling the mountain. Since the film conveys such a positive image of their courage and of their trying to do difficult things in spite of a handicap, it would be a great movie to share with young people who have never met a blind person. This is also a good introduction to handicap rehabilitation programs.

**FILMSTRIPS:**

*Concept I and II: Ideas that Shape Our Lives*, Harper and Row Publications, 10 East 53rd Street, New York, New York 10022, six color filmstrips with disc., $124.75; or cassette, $199.90, grds. 10-college, teacher's guide. This is a thought-provoking presentation on how social values are established by civilization. The set stresses American values, but does show

how they differ from other cultures in the world. The personal viewpoints of different Americans are viewed and contrasted with society's standards. Photographs used relate to the scripts; they are designed to appeal to the older student. The vocabulary within the scripts is aimed at grades 10 and up. The set is complemented with an excellent teacher's guide which includes scripts, bibliographies for students and for teachers, thoughtful questions, and good vocabulary listings.

*Equality: A Look at "The Dream,"* 1975, Prentice-Hall Media, 150 White Plains Road, Tarrytown, New York 10591, two color and black and white filmstrips with disc. or cassette, $39, grds. 9-12, teacher's guide. This very positive presentation of Black strides toward freedom uses the words and thoughts of Black leaders such as Martin Luther King to discuss Black problems. Also included in the presentation are recent leaders (i.e. Charles Evers and Jesse Jackson). These people agree that today's civil rights movement is working through this country's recognized political system to change laws. The entire set is well produced and is appealing to high school audiences. Because this does not look at the bad aspects of the slums, drug addiction, unemployment, etc., the set should be used in conjunction with other materials on Black Americans.

*Family Values,* 1974, Scholastic Book Services, 50 West 44th Street, New York, New York 10036, one color strip with disc. or cassette, $24.50, grds. 3-6, 16 activity/skill cards with two mini lessons, one game photo pack with 16 photos, teacher's guide. The filmstrip in this package is simply designed to introduce children to the theme of the unit: families are different for many different reasons. The package is aided by an excellent teacher's guide designed for the teacher who wants a well planned unit on the socioeconomic makeup of families. The write soon game not only is a learning experience about families in other countries, (i.e., India, Alaska, South Africa) but is also a valuable teaching tool when discussing letter writing. This set is well worth the money for schools that discuss family lifestyles.

*For All the People?,* 1974, EMC Corporation, 180 East 6th Street, St. Paul, Minnesota 55101, three color filmstrips with disc. or cassette, $58.50, grds. 9-12, teacher's guide. Government as it exists in today's United States system is studied. Although the set discusses general government principles such as balance of political power within the three Federal branches, seniority in political representation, the workload of Congress, the set focuses on current Congressional practices. An excellent teacher's guide with instructional objectives, introductory activities, discussion questions, follow-up activities, and duplicator masters for student use is included. The set not only shows the responsibilities and problems of Congress, but also demonstrates that local people should be involved in interaction with their representatives. The visuals include a variety of materials, photographs, line drawings, charts—and are adequate to support the text.

*Indians of North America,* 1973, National Geographic Society, 17th and M Streets, Washington, D.C. 20036, five color filmstrips with disc. or

cassette, $67.50, grds. 6-12, teacher's guide. One of the finest materials available on Native Americans, this set includes detailed, informative audiovisual presentations, an excellent teacher's guide, and a useful map that discusses Indian history and recent archeological findings concerning Indians. The set stresses that Indian culture was diverse and regional, and that many tribes were not primitive. Narration and illustrations are full of details mostly based on archeological digs. Present day Indian problems are briefly discussed, and Navajo, Mohawk, Cheyenne, Sioux, and Choctow people illustrated.

*Our Ethnic Heritage*, 1975, Current Affairs Films, 24 Danbury Road, Wilton, Connecticut 06897, six color filmstrips with cassette, $130, grds. 7-10, teacher's guide. Good photos and clear, distinct male and female narration are combined to present a background overview of socioeconomic conditions in the United States, the differences of ethnic cultures, and the ethnic impact on American standards. *Our Ethnic Heritage* discusses how nineteenth century attitudes and people have created twentieth century cities with people who want to determine their own lifestyles for themselves. This is a useful set for junior high and beginning high school students interested in American history's relationship to ethnic communities.

*Songstories: I Am Special*, 1975, Encyclopaedia Britannica Educational Corp., 425 North Michigan Avenue, Chicago, Illinois 60611, four color filmstrips with disc. or cassette, $57.95, grds. pre-school-3. In this series children are introduced to Katy, who doesn't want to conform; Murphy and his grumpy dog, Fred; Martin, a budding artist; and Freda, a budding conservationist. All four presentations are short stories designed around bright, attractive visuals and catchy songs. Each one's major theme is be yourself and be aware of your potential. Very young children can gain a lot from viewing the series since they have a positive theme and are good for helping children develop a healthy self concept.

*U.S.A. Today*, 1974, Educational Activities, Box 392, Freeport, New York 11520, six color filmstrips with disc., $54.95; or cassette, $57.95, grds. 4-6, teacher's guide. Photographs of real people, a good narrative, and a strong unifying theme are used in this series. Designed to discuss different lifestyles, home, communities, and occupations found in the United States, the series shows positive and negative aspects of the American scene. Integration is shown in a positive light. Students will enjoy hearing the many people discuss their lifestyles on the tapes.

*Understanding Changes in the Family*, 1973, Guidance Associates, 757 Third Avenue, New York, New York 10017, five color filmstrips with disc., $64.50; or cassette, $74.50, grds. 1-3, teacher's guide. Stories developed around death, adoption, sibling rivalry, and divorce are used to depict family situations that often cause emotional stress. The episodes concentrate on the children involved, and realistically illustrate these current social problems. This is a very good set to use with young children to promote group discussion and understanding. It would also be a valuable material for counseling the particular child with a similar circumstance.

*With Pride to Progress: The Minority Child*, 1976, Parents' Magazine Films, Inc., 52 Vanderbilt Avenue, New York, New York 10017, series of four sets each with five color filmstrips with disc., $160; or cassette, $200, grds. 4-adult, teacher's guide. This excellent series is a positive introduction to the lifestyles and cultural differences of the minority family. Included are Black, Puerto Rican, Chicano, and Indian families. Although the series is designed for parents of minority children and for professional people working with these children, it could easily be used with others in a social studies unit to help them better understand why minority people feel as they do within America's mainstream. This thoughtful presentation of social problems minorities face in modern America has been written by minority members who are in the field of education.

*A World Without War?*, 1975, Current Affairs, one color filmstrip with disc., $20; or cassette, $22, grds. 7-college, teacher's guide. A well produced, highly structured program, this filmstrip will introduce young people to the ironies of past peace treaties, to the reasons for war, and to the problems of armed protection against war. It further explains that war might be avoided, and encourages young people to think of creating a world with fewer social, economic, and ecological problems, since these are often the ultimate sources of conflict.

*Your Family*, 1974, Learning Tree Filmstrips, 934 Pearl Street, Box 1590, Boulder, Colorado 80302, four color filmstrips with cassette, $44, grds. K-6, teacher's guide. *Your Family* is an especially good representation of modern United States suburban situations. The set stresses middle class family lifestyles and shows that not all families need to be the same. Because of its positive approach and its current content it would be worthwhile to use with typical children when discussing American culture.

THOM SWISS and LAUREL LADEVICH

# ERIC/RCS REVIEW: Bibliographies for Native American Studies in the English Classroom

Although Indian tribes have had an oral tradition of story-telling since long before the Pilgrims arrived at Plymouth Rock, only recently have most Americans begun to realize the richness of Indian literature. Indian studies in the English classroom can serve many purposes, including exposing students to our American heritage through one type of ethnic literature and helping dispel certain stereotypes and generalizations through knowledge and understanding of the Native American.

Because the items in which the English teacher is most interested are legends, poetry, fiction, and biographies, the emphasis of this report is on these genres. The following resources, indexed in the ERIC system, are divided into three general categories: bibliographies for the elementary teacher, bibliographies for the secondary teacher, and nonprint bibliographies. For more information related to teaching Native American studies in the English classroom, consult the monthly issues of *Resources in Education* (RIE) and *Current Index to Journals in Education* (CIJE).

## ELEMENTARY LEVEL

Anderson, Sue Ellen, et al. comp. *North American Indians: An Annotated Resource Guide for the Elementary Teacher.* Tempe, Arizona: Arizona State University, Indian Education Center, 1972. [ED 085 156, 119 pp.] This annotated bibliography contains approximately 600 listings of resources about Native Americans. Sections in the bibliography include books for children, teacher resource books, films and filmstrips, slides, periodicals, and records.

*An Annotated Bibliography of Young People's Books on American Indians.* Indian Education Curriculum Bulletin No. 12. Albuquerque, New Mexico: Bureau of Indian Affairs, Department of the Interior, 1973. [ED 070 547, 62 pp.] Approximately 360 books on American Indians, published between 1931 and 1972, are listed in this annotated bibliography graded for students between the primary and twelfth grade level. The books listed have been included for their accuracy and fair treatment of the Indian.

Byler, Mary Gloyne, comp. *American Indian Authors for Young Readers: A Selected Bibliography.* New York: Association on American Indian Affairs, 1973. [ED 086 420, 26 pp.] An annotated bibliography for young readers, this document contains approximately 60 listings of books written by Native American authors.

Davis, Dixie M., comp. *Bibliography of Resources on the American Indian for Students and Teachers in the Elementary School.* Minneapolis, Minnesota: Minneapolis Public Schools, 1967. [ED 074 005, 37 pp.] This bibliography is divided into specific topics: biography, myths and legends, poetry, languages, arts, crafts, music, fiction, teaching aids, religion, foods, illustrators of Indians, museums, and periodicals.

**SECONDARY LEVEL**

Abraham, Pauline. *Bibliography: Indians of North America, Mexican-American, Negroes—Civil Rights, An Annotated List.* 1974. [ED 092 301, 50 pp.] An annotated bibliography which includes a list of about 70 resources on the American Indian, fiction and nonfiction, for use in junior and senior high schools.

Hirschfelder, Arlene B., comp. *American Indian and Eskimo Authors: A Comprehensive Bibliography.* New York: Association on American Indian Affairs, 1973. [ED 086 419, 99 pp.] One of the most comprehensive bibliographies of American Indian and Eskimo authors ever published. Contains almost 400 titles written or narrated by nearly 300 Indian and Eskimo authors, representing more than 100 tribes.

Marken, Jack W. *Some Resources in Indian Literature.* Paper presented at the Annual Meeting of the Midwest Modern Language Association, 1974. [ED 103 868, 8 pp.] This paper discusses more than 40 resources in the literature by and about the American Indian and lists numerous anthologies and bibliographies in this area.

Stensland, Anna Lee. *Literature by and about the American Indian: An Annotated Bibliography for Junior and Senior High School Students.* Urbana, Illinois: National Council of Teachers of English, 1973. [ED 081 019, 208 pp.] A comprehensive annotated bibliography designed especially for use by junior and senior high school teachers. Includes sections on myth, legend, and oratory; poetry; fiction; drama; biography and autobiography; history; anthropology; modern life and problems; and music, arts, and crafts.

Tahushasha, Wenonah Tausauga, comp. *Bibliography on the Native American American Experience.* Springfield, Illinois: Illinois State Commission on Human Relations, Department of Education Services, 1973. [ED 080 271, 28 pp.] Contains approximately 120 entries written between 1942-1972 by Native American authors. This bibliography can be useful at both the elementary and secondary levels.

Willis, Celia A. and Eunice M. Travis, comp. *Significant Literature by and about Native Americans.* 1973. [ED 071 837, 126 pp.] Over 850 books,

articles on microfiche, studies, documents, and publications arranged by subject categories are contained in this bibliography.

## NONPRINT MATERIALS

*Bibliography of Nonprint Instructional Materials on the American Indian.* Provo, Utah: Brigham Young University, Institute of American Indian Studies, 1972. [ED 070 310, 221 pp.] References to approximately 1400 nonprint instructional materials on the American Indian are included and cover such areas as 16mm film, 8mm film, filmstrips, 35mm slides, overhead transparencies, study prints, maps, audio recordings, and multimedia kits.

*Index to Bibliographies Held by Project Media.* Minneapolis, Minnesota: National Indian Education Association, 1974. [ED 097 901, 74 pp.] Catalogs, commercial films, periodicals, and instructional materials are listed which deal with Native Americans.

### USING THE ERIC SYSTEM

The ERIC Clearinghouse on Reading and Communication Skills is sponsored by the National Council of Teachers of English in cooperation with the National Institute of Education, U.S. Department of Health, Education, and Welfare. ERIC's objective is to keep educators informed about current developments in education. Information collected by the ERIC Clearinghouse on Reading and Communication Skills and the other ERIC Clearinghouses can be ordered from the ERIC Document Reproduction Service (EDRS), P.O. Box 190, Arlington, Virginia 22210. For complete ordering information consult the monthly issues of *Resources in Education* (RIE) or contact the ERIC Clearinghouse on Reading and Communication Skills, 1111 Kenyon Road, Urbana, Illinois 61801. Documents with ED numbers are indexed in *Resources in Education*. Those with EJ numbers are indexed in *Current Index to Journals in Education* (CIJE). And those with CS numbers are recently acquired materials; ED or EJ numbers will soon be assigned.

## THE PROMISE

Here I am
I've come to trust you.
I have come a long, long way.
I am here to be your family:
Give me love,
I'm here to stay.

What I know
I learned within you:
What I'll learn will come from two;
Two who cared enough to teach me;
Give me love:
I'm part of you.

I will teach
You all to listen;
You will soon begin to hear.
I will make your whole life glisten.
I'm the life you hold so dear.

When I've grown
I'll look behind me . . .
See your faces diffused through tears . . .
And I'll thank you both for giving . . .
Sharing . . . loving through the years.

—Sheryl S. Ecenbarger

**Opportunities Abroad for Teachers**
**Academic Year 1978-79**

Opportunities to attend a summer seminar or to teach abroad will be available under the Fulbright-Hays Act for the 1978-79 school year.

Elementary and secondary teachers, college instructors, and assistant professors are eligible to participate in the teacher exchange program. Basic requirements are: U.S. citizenship, a bachelor's degree, three years of teaching experience for one-year positions and two years of experience for seminars. As most of the positions are on an interchange basis, applicants must be employed currently. Seminars for current teachers of art, the classics, German, and world, Asian, or Middle Eastern history and area studies will be held in 1978. A seminar will be held also for social studies supervisors, curriculum directors, teacher educators, and school administrators responsible for curriculum development.

Application should be made before November 1, 1977.

A brochure and application form should be obtained in September by writing to: Teacher Exchange Section, Division of International Education, U.S. Office of Education, Washington, D.C. 20202.

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We regret that information concerning James Walden, co-author (with Edward Berry) of "Dramatizing the Folktale: Procedures for '"Tzar Trojan and the Goat Ears'," (IEJ, Winter 1976-77, 47-50), was inadvertently left off the contributors' page of that issue. The information that should have appeared is as follows:

JAMES D. WALDEN, a faculty member of Indiana University since 1963, has ten years' experience teaching in elementary public schools in Hixton, Wisconsin. For three years he was the superintendent of schools in Hixton.